Essays on Canadian Writing

READING CANADIAN AUTOBIOGRAPHY

Essays on Canadian Writing

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1994: to Peter Cumming for " 'The Prick and Its Vagaries': Men, Reading, Kroetsch," published in *Essays on Canadian Writing* 55.

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ABSTRACTS

HELEN M. BUSS

Listening to the "Ground Noise" of Canadian Women Settlers' Memoirs: A Maternal Intercourse of Discourses

References to pregnancy, birthing, lactation, and other nurturing activities are seldom found in settler women's memoirs, indicating the effacement of the maternal body by autobiographical discourse. This essay uses an autobiocritical approach, constructing anecdotes of its author's own maternal experience to act as decoding devices to read the maternal body encoded in a settler woman's memoir and to assert maternal discourse as subversive.

RICHARD DELLAMORA

Queering Modernism: A Canadian in Paris

Based on the published text and autograph sources of John Glassco's *Memoirs of Montparnasse* (1970), this essay analyses the place of Glassco's text within a nascent queer Anglophone Canadian literary tradition that puts in question assumptions about both literary modernism and the definition of a properly Canadian national subject.

SUSANNA EGAN

Emily Carr and the Landscapes of Autobiography

Using Carr as the most "telling" authority on her own work, this essay explores her difficulties with writing and attributes them to her difficulties with the human subject. In writing as in painting, Carr's finest work perceives and responds to the natural world.

PAUL HJARTARSON

Male Subjectivity, Storytelling, and Loss: The Representation of Masculinity in *The Russian Album*

This study focuses on storytelling as a mode for the transmission of masculine subjectivity from one generation to the next. Reading Michael Ignatieff's text in relation to his father's memoir, *The Making of a Peacemonger*, this paper argues that *The Russian Album* is a second-generation immigrant's struggle to rewrite the narrative of inherited masculinity.

HELEN HOY

"And Use the Words That Were Hers": Constructions of Subjectivity in Beverly Hungry Wolf's *The Ways of My Grandmothers*

The Ways of My Grandmothers by Blood author Beverly Hungry Wolf is read simultaneously as the product of a collectivist ethos in which personal consciousness appears to coincide propitiously with group consciousness, as the reflection of a subjectivity engaged with the quotidian and repetitive, and as a syncretic text produced by an intervening in multiple narratives of nation/race and gender at a particular historic juncture.

MARLENE KADAR

The Discourse of Ordinariness and "Multicultural History"

Ibolyz Szalai Grossman's *An Ordinary Woman in Extraordinary Times* is an example of an ethnographic self-portrait and of Canadian multicultural history. Accordingly, it can be read both as a resistance narrative and as a romance in which the history of Hungarian Jews is declared, and the trope of "home" is used to explore the nuances of a freedom that is raced, gendered, and classed. As such, an analysis of Grossman's narrative can make a contribution to postmodern and feminist investigations of the self, subjectivity, and ethnicity.

SHIRLEY NEUMAN

Writing the Reader, Writing the Self in Aritha van Herk's *Places Far from Ellesmere*

Fascinated with Derrida's theory of "otobiography," van Herk writes in *Places Far from Ellesmere* an autobiography that rereads from a feminist perspective *Anna Karenina*, her own early literary mentoring, and theory of autobiography. *Places Far from Ellesmere* posits a new reading/writing/hearing of fiction and autobiography that allows its heroines to live rather than be "snuffed out" by trains, narrative, or theory.

JEANNE PERREAULT

Writing Whiteness: Linda Griffiths's Raced Subjectivity in *The Book of Jessica*

Based on the collaboration of Linda Griffiths and Maria Campbell, this paper examines the semiotic and embodied processes by which "whiteness" becomes the marker of essentialized inferiority in Griffiths's autography. Griffiths's anxious self-negation is crucial to an understanding of the politics of multiracial feminism.

ROXANNE RIMSTEAD

Mediated Lives: Oral Histories and Cultural Memory

Oral histories are mediated performances of life stories in the sense that during the original performance a writer/listener recorded, transcribed, collected, edited, ordered, or maybe even inspired the utterances of "ordinary" people. This genre of life story often stages the rescue of muted voices from obscurity by claiming solidarity between "ordinary" subjects and intellectual activities. Yet details of the acts of mediation are often restricted to the margins of the text. In order to read oral histories more critically, we need to ask how the genre shapes the subject and our access to the subject's memories.

SUSAN RUDY

"*What There Is Teasing beyond the Edges*": Claire Harris's Liminal Autobiography

This paper reads Claire Harris's *Drawing Down a Daughter* as liminal autobiography, a space from which Harris can represent a black feminist self — a politicized consciousness — and thereby resist the oppressions of race, gender, and class in contemporary Canadian society.

THOMAS E. TAUSKY

An Ordered Olympus Viewed from a Cane Chair: Sara Jeannette Duncan's *The Crow's Nest*

Sara Jeannette Duncan's neglected autobiographical work, prompted by a grave illness, is at once a searching examination of the roles available to the memsahib in Anglo-India — an analysis founded upon awareness of her own uniquely marginalized situation — and a testament to the value of personal writing as a means of regeneration.

LINDA WARLEY

Reviewing Past and Future: Postcolonial Canadian Autobiography and Lee Maracle's *Bobbi Lee, Indian Rebel*

The 1990 Women's Press edition of Lee Maracle's autobiography, which incorporates significant new material that frames and comments on the original 1975 text, is read as a narrative of Native resistance to settler authority in Canada.

ANGELA R. WINTER

"Faith in the Process": Reading Elly Danica's *Don't: A Woman's Word*

Elly Danica's disturbing autobiography of incest and healing elicits powerful responses in its readers. Since its publication in 1988, *Don't* has functioned as a catalyst for individual healing and as a call for social change. This paper explores and enacts the therapeutic dynamics fostered by this text, in an attempt to understand such profound reading effects.

Jameson, for example, were read chiefly for their chronicling of the rigours of early life in the Canadas, for the ways in which they constructed their Canadian experience for consumption by an English audience, or for the ways their writing helped construct a nascent nationalism. This would begin to change, and the autobiographical would become a more specific focus in their work, only as the increasing availability of documents such as letters made more glaring the gap between the private and the public self-representations of these figures and as feminist theory led scholars to consider their authors' specific self-locations as *women* in the text.[1] Far more frequently, however, autobiography was used as a source of biographical information, with the most fascinated and enduring interest reserved for those writers whose autobiographies were the least reliable guides to the life, those whose biographies gave the lie to their autobiographies: Frederick Philip Grove and John Glassco.[2]

While this work has been undeniably valuable in fleshing out our understanding of Canadian literature, more often than not and to a surprisingly late date it has been framed in ways that isolate it from the scholarly debates about autobiography going on elsewhere. Through the 1970s and 1980s, James Olney, Paul Jay, Paul John Eakin, Philippe Lejeune, Mary Mason, Sidonie Smith, and Domna Stanton (to name only the most obvious figures) elaborated various and influential poetics of autobiography; critics approaching Canadian examples of the genre, however, cited their work minimally or not at all.[3] That is, the evidence of the frame of citation and reference in this criticism suggests that it was either the "Canadianism" of these autobiographies or their biographical reference that engaged their critics, and not questions of genre or of poetics. This divorce between a nationalist and a generic approach to autobiography was equally if oppositely marked in the work of the two scholars in Canada who by the early 1980s had established themselves as "specialists" in the theory and poetics of autobiography, Susanna Egan and myself; aside from my commissioned chapter in the fourth volume of the *Literary History of Canada* (1990), neither of us was writing about Canadian autobiography.

This chasm between the rapidly emerging and various poetics of the genre and a highly localized discussion of Canadian autobiographies may simply reflect the difficulties of a settler culture in adapting European-derived generic conventions to the experiences its writers want to record. The referential aesthetic of autobiography might well make this problem particularly acute for writers in a settler culture

such as Canada, where the poetics of the genre might be seen as largely irrelevant to, or inaccurate about, the experiences being recollected. We can certainly see such a problem operating, for example, in the gap between descriptions of childhoods in Canadian autobiographies and the most influential definition, by Richard Coe, of the genre he names the "childhood" as a genre set in a "small world" of intimate spaces (passim). However evocative that definition is of the childhoods described in numerous English and European autobiographies, it scarcely serves the autobiographer or the critic seeking to understand both the representations of Ontario bush or prairie space that figure in Canadian accounts and the shaping influence of such landscapes on the autobiographer's consciousness. Here is an instance where the accounts of childhoods by immigrants who grew up in England — George Woodcock, or John Metcalf in "Noddy and Big Ears Meet Malvolio" — are much better served by poetics of the genre than are accounts of childhoods in rural Canada.

Something of the same dilemma arises with regard to writers' autobiographies. The classical autobiographical narrative of spiritual progress toward the discovery of one's vocation seems to have been easier to achieve in Canada in those instances when the spirit has taken a pragmatic turn. If the autobiographer is writing within the tradition of memoir, recording his or her role in external events, he or she will probably move on facilely enough, though without much literary adventure, from one event to the next, as literally thousands of autobiographies by Canadian businessmen, politicians, and philanthropists do. But if the question is that of a William Wordsworth or his postcolonial inheritor, a Robert Kroetsch, say — how do you grow a poet's mind? — Kroetsch may find that Wordsworth's model serves him less well. A country that spent its first hundred years after Confederation tediously and inconclusively preoccupied with questions of national identity and versions of the oft-cited question, "Where is here?" (Frye 338), poses particular problems for the literary autobiographer for whom the dominant canonical model is that of the young man going forth to forge in the smithy of his soul the uncreated consciousness of his race and, of course, garnering a healthy share of lionism along the way. Add to this the fact that the models for the writer's autobiography as discovery of his vocation have been derived from cultures with a long and well-entrenched tradition of the nation as defined by its culture (one thinks of Sartre or Gide). Then take into account the comparative narrowness of the Canadian literary milieu, the fact that not until the recommendations

of the Massey Commission were implemented in the 1950s did Canadians formalize any connection between nation and culture, and one soon realizes that Kroetsch's question — "How do you grow a poet?" (25) — becomes impossible to answer within the framework of the traditional plot of autobiography. A writer such as Kroetsch turns to poststructuralist assertions that all representation is already a fiction, and that one can invent new fictions as a form of self-invention. With or without the buttressing of such contemporary theory, the dilemma has led Canadian writers and their readers into the indirections of autobiographical fiction more often than not. Recent collections of essays about Canadian autobiography, such as those edited by K.P. Stich and Marlene Kadar, for example, include much more consideration of works most often read as fiction than do comparable collections elsewhere.

Paradoxically, it is a Francophone woman autobiographer who has most completely overcome the difficulties that seem to be part of the adaptation of the traditional autobiographical narrative to Canadian experiences. Gabrielle Roy's *La Détresse et l'enchantement* surely remains the most achieved of those Canadian literary autobiographies that follow the traditional conventions and plot of the genre. It almost seems as if, confronted with the immense obstacles that gender and politics set in the way of a Francophone woman from St. Boniface, Manitoba, at the beginning of the Depression who had the temerity to wish to be a writer, the postcolonial dilemma of the writer in a settler culture that Kroetsch articulates becomes *im*material, however intellectually enabling or disabling it may prove for the individual writer. These much more material obstacles having been overcome, Roy can triumphantly claim for herself the archetypal narrative of the male writer who has sought and found a vocation, however female the inflections that she gives some aspects of the narrative of that struggle may be.

Similarly, the impetus for the greatest inventiveness with autobiographical writing in Canada has come from Québécois women writers. Writers in Quebec such as Nicole Brossard, Madeleine Gagnon, and Gail Scott, followed more recently by writers in English Canada such as Daphne Marlatt, have rejected the quest narrative of traditional autobiography as inappropriate to women on the grounds that it never reflected their reality. In writing they have variously named *fiction-théorique* (Brossard), *autographie* (Gagnon), or *fictionalysis* (Marlatt), they have aimed to deconstruct the "fictions" by which women have been represented in culture and to produce

instead a writing that, "conscious of itself as fiction, offers a new angle on the 'real', one that looks from inside rather than outside (in the difference between woman as subject and woman as object)" (Marlatt, qtd. in Godard et al. 9). Emphasizing the body and its desires in the materiality of language, this *autographie* seeks to invent the woman subject in the process of writing (Brossard 126, 133).[4]

By the 1980s, then, while the publication of more or less traditional autobiographies from people in virtually every walk of life increased exponentially in Canada, and while a very few, such as Roy's, were highly accomplished and moving "inward-looking" accounts of the life of the artist, other writers were adapting what Frank Davey has termed, in relation to fiction, "post-national arguments" about the functions of representation, postmodernism, and feminism to the questions of what it means to be a writer, or a woman and a writer, in this culture at this time. From the mid- to late 1980s, a number of critical works about Canadian autobiography began to appear that reflected an analogous change, most notably in their framing of their discussions in terms of the now considerable body of theory and poetics of the genre written elsewhere. Where the first two volumes of the *Literary History of Canada* had considered only "artists'" autobiographies, and the third had not considered autobiography at all, the editorial committee of the fourth volume, in preparation throughout most of the 1980s, grouped autobiographies, memoirs, letters, diaries, travel writing, and biography within a single chapter. While this eclecticism showed scant attention to the divergent conventions of these genres, and led to my coinage of the unwieldy term "life-writing" within which to group them,[5] the editorial board's mandate to me as author of the chapter was, without relinquishing the prerogative of evaluation and selectivity, to go beyond canonical aesthetics of autobiography in order to note the range and trends of the life-writing genres. This enabled my allusion (though little more given the constraints of space) to writing such as that of Marlatt and Kroetsch that blurred fiction and theory, to the emergent body of Aboriginal autobiographical writing, and to some working-class or "ordinary" lives.

Shortly after this volume of the *Literary History of Canada* went to press, two collections of essays appeared that began, for the first time on such a scale, to mark Canadian autobiography out as a field of specific enquiry. Each hovered between, on one hand, the older critical practice of addressing autobiographies as "Canadian" rather than in terms of the poetics of the genre and, on the other hand, an

emergent critical practice that would theorize Canadian autobiographies in terms of a larger poetics. *Autobiography and Canadian Literature* was the printed proceedings of the 1987 University of Ottawa symposium of that title. The symposium convenor, K.P. Stich, had announced at the end of the previous year's symposium that papers with a pronounced theoretical bent would not be welcome, and his own introduction to the volume is markedly untheorized. A number of writers in the volume offer readings of specific literary works within a framework that suggests that the intense theoretical activity of the 1980s, which saw poetics of autobiography run the full gamut from a humanist discourse through the most radical forms of deconstruction and identity politics, had never occurred. Despite all this, however, a substantial number of contributors to the volume wrote about Canadian autobiographies in terms of poetics of the genre. That trend intensified in Marlene Kadar's edited collection, *Essays on Life Writing: From Genre to Critical Practice.* Although the contributors to Kadar's collection were not restricted to Canadian autobiographies, many did in fact write about Canadian texts. Many more chose to frame their discussions in terms of genre theory, and the examinations of autobiographical fiction that had been the subject of a number of essays in the Stich volume gave way to discussions of revisionary autobiographical fictionalysis. The essays in Kadar's collection represent a consolidation of some of the new directions and the new maturity evident in the study of Canadian autobiography in the last decade. That new strength in critical discussion of Canadian autobiography has been solidly confirmed and furthered by the 1993 publication of Helen Buss's *Mapping Our Selves: Canadian Women's Autobiography in English.* Buss's sophisticated forging of a critical perspective out of feminist reader-response theory and out of the poetics of women's autobiography gives her strategies for reading the texts of both pioneer and contemporary women in ways that fully re-presence them.

The essays in this special issue of *Essays on Canadian Writing* build on this prior work and take up, with reference to Canadian texts, many of the current concerns of theories of autobiography in particular and literary theory in general. Some of these essays were invited from scholars I knew to be working on Canadian autobiography; many were selected from those that arrived in response to a general call for papers. Collectively, they announce that Canadian autobiography is perhaps not what we have taken it to be, and that it is many more things than we have taken it to be.

A reexamination of the representation of autobiographical identity in relation to issues of race and ethnicity figures largely in the collection. Susan Rudy reads Claire Harris's *Drawing Down a Daughter* as "an autobiography. Of sorts" in which Harris writes "the consciousness that is ideologically, historically, and resistantly 'there' " in spite of colonialism and racism (80, 95). Harris, Rudy argues, writes "*for* her life" (95).

Opening a series of three essays on the autobiographies of Aboriginals, Jeanne Perreault analyses the ways in which "whiteness" is racially constructed in Linda Griffiths's account of her collaboration with Maria Campbell in *The Book of Jessica*; her essay makes a significant contribution to the growing literature of feminist anti-racist work. Helen Hoy asks how she can read the "self" of Beverly Hungry Wolf, dispersed as it is through an account of tribal ways and customs, "collective" as it seems to be in its cultural formation and articulation. And Linda Warley, writing in the context of the Oka crisis, brings postcolonial theory to bear on a discussion of Lee Maracle's changing self-awareness and self-representation in her 1975 and 1990 editions of *Bobbi Lee, Indian Rebel*, and asks urgent questions about what this autobiography can teach us at a critical moment in the relation between Aboriginals and the other peoples of Canada.

Questions of postcoloniality, this time around the place of the memsahib in British imperialism in India, also inform Thomas Tausky's reading of Sara Jeannette Duncan's *The Crow's Nest*. Tausky shows the ways in which Duncan was able to use irony and satire to counter prescribed gender and memsahib roles more effectively than the literature about Imperial India shows women as having done in general.

The call for papers for this collection asked for contributions on autobiographies in other media and forms — film, television, documentary, visual art, performance art — as well as for consideration of working-class writing. That this call went largely unheard where art was concerned, and fell on completely deaf ears with respect to other media, points to a major and continuing gap in Canadian studies of autobiography, addressed in this collection only in Susanna Egan's discussion of the relationship between Emily Carr's autobiographies and her landscape painting and of the ways in which she used both to the end of connecting herself, her body, to the natural world.

Two essays, however, take up the question of the alternative forms in which the autobiographical writing of "immigrant" and working-

class writers takes shape. Both Marlene Kadar and Roxanne Rimstead look at specific examples of such writing, but they also analyse the assumptions and reading strategies we bring to such lives and the kinds of mediation through which they come to us.

Another group of essays addresses questions of reading and women's autobiography. Angela Roorda Winter writes about the experience of reading Elly Danica's incest narrative, *Don't: A Woman's Word*, and of the healing functions of such narratives and such reading. Helen Buss, too, proceeds from experience, but where Winter addresses the experience of reading a particular text as healing in life, Buss foregrounds the ways in which her maternal experience enables her to read behind the narrative gaps around issues of childbirth in the narratives of pioneer women. Buss brings the experience of her maternal body to her reading to allow her to see through and around the suppression of women's life experiences exacted by the conventions of autobiography. Aritha van Herk, like Claire Harris, reads *for* her life, which is to say she re/reads one of the "great" canonical novels, *Anna Karenina*, with confrontational difference in order to write herself into autobiographical self-representation; the terms of that re/reading and its implications for poetics of women's autobiography are my own subject in this volume.

If feminism has given scholars the tools to expose the gendered and misogynist assumptions of much literary representation and of the criticism that evaluates it, it also offers a tool by which men can deconstruct representations of masculinity. Because men are the canonical sex, as it were, against which the "other" sex has been defined, the fact that masculinity, too, is socially constructed has been at first glance less obvious and has certainly seemed a less politically urgent matter than has the agenda of feminist literary criticism and theory. One of the many things feminist theory teaches, however, is that men, too, have something to gain from relinquishing the perks of patriarchy, and that all of us stand to benefit from a better understanding of the ways in which gendered social constructions work if we look at the construction and representations of masculinity as well as of femininity. Paul Hjartarson looks at how Michael Ignatieff's *The Russian Album* represents the social expectations for masculinity and the failure to meet them through three generations of his family, and at what it means that Ignatieff himself has chosen not to attempt to meet those expectations.

Even rarer in both theory and criticism of autobiography than discussions of the social construction of masculinity are considera-

tions of queer theory in relation to writing by gays. Richard Dellamora's essay takes up the task of showing how, having kept his homosexuality out of the narrative of *Memoirs of Montparnasse*, John Glassco leaves behind, on public deposit, notebooks that give the lie to his published account and reveal his life as a gay man. Glassco, Dellamora argues, asks us to consider "what truth(s) account for these two overlapping but very different fictions" (271), and Dellamora demonstrates that one of the truths, adapted to and contested at the same time, is that of a masculine, heterosexual modernism.

Lest the metaphor I invoked earlier of a maturing autobiographical writing and its criticism seem too neatly reminiscent of the trajectory of traditional autobiography, with its subject progressing toward spiritual recognition of the life's work that will procure him or her the worldly recognition that in turn authorizes the autobiography, let me hasten to make two further points. The first is that the sheer variety of the writing that is the subject of critical reading in this collection should defeat forever and anon any aspirations toward a unified theory or history of Canadian autobiography. Variousness, multiple subjectivities, multiple readings of a far from common cultural history are the order of the day here and cannot, nor should not, I think, be easily dislodged. The second is that the volume's strengths also point to its deficiencies. If it includes all the established scholars working in the field in English Canada, as well as a number of younger scholars, there are also large numbers of younger scholars turning toward the study of autobiography that it does not include. The absence of Francophone critics or of contributions about French Canadian autobiography are lacunae. Indeed, French Canadian autobiographies such as Roy's *La Détresse et l'enchantement* or Claire Martin's *Dans un gant de fer* offer us two of the most powerfully written and moving autobiographies in Canadian letters, accounts that deserve more sophisticated and extended analysis.[6] And finally, autobiography is being produced in many media other than publication; we need to give attention to these alternative manifestations of the autobiographic impulse.

What is begun here, or extended from earlier critical collections, ought to be the subject of much further debate in our critical literature. The constructions of subjectivity in Aboriginal accounts, the contributions postcolonial theory can make to our understanding of self-representation in a settler culture, the complexities and the political and economic stakes of our constructions of race and class

through the writing and reading of autobiography — these all demand much more critical analysis. Perhaps because feminist theory has given critics a tool with which to read alternative autobiographical practices, women writers get greater shrift than do men in this volume. And, however appropriate this (im)balance is in light of past criticism, there is much that remains to be done if we are adequately to understand both the ways in which the self-representations of masculinity work and what is at stake in them; such an understanding will also teach us more about the ways in which women have been constructed through representation. And finally, while this collection focuses less resolutely on the "literary" than has been the case with earlier volumes, nonetheless the vast body of popular autobiography — the autobiography of folksingers and hockey players, of philanthropists and churchmen, of politicians and civil servants — still remains to be explored.

No collection can, of course, hope to address the full range of autobiographical practice, and this one is offered only in the spirit of building on the scant previous work on Canadian autobiography and of marking out some directions in which we might wish to travel further. Its strengths are the range of writing it takes up; its attention to texts and issues that have been the object of little or no prior critical attention; its push to contextualize Canadian uses of the genre in terms of antiracist work, queer theory, and feminist and postcolonial theory; its attention to ordinary lives, immigrant lives; its emphasis on reading strategies. I hope that its contributions will serve as an impetus to work that will begin to remedy its lacunae and to extend its recognitions.

NOTES

[1] On the gap between private and public self-representation, see Ballstadt on Moodie; on the authors' self-location as women in their texts, see Murray and Peterman on Moodie and Friewald on Jameson. For a consideration that belongs to a later period in the development of criticism of Canadian autobiography in which feminist theory and the poetics of autobiography figure largely, see Buss's chapter on Moodie and Jameson in *Mapping Our Selves*.

[2] On Grove, see Spettigue and Hjartarson; on Glassco, see Tausky, Kokotailo, Gnarowski, and Adams.

[3] The exception to this statement is Adams, whose discussion of Glassco is exemplary of the problem of poetics in autobiography that he names in

his title — *The Telling of Lies* — and is completely framed in terms of current poetics of autobiography.

[4] On fiction-theory or autography, see the special issue of *Tessera* titled *Auto-graph(e)* (8 [1990]), especially Marlatt's essay, and Brossard's *The Aerial Letter* (passim). For critical discussion of Québécois writers of *fiction-théorique*, see Gould; of English Canadian writers of *fictionalysis*, see Kadar and Kelly.

[5] To be distinguished from Kadar's coinage of the same term to describe "a critical practice . . . [that] encourages (a) the reader to develop and foster his/her own self-consciousness in order to (b) humanize and make less abstract (which is not to say less mysterious) the self-in-the-writing. Thus, there are many forms, or genres, in which a reader may glean this written self, but we usually think immediately of autobiography, letters, diaries, and anthropological life narratives, genres in which the conventional expectation is that the author does not want to pretend he/she is absent from the text. Add to these original life-writing genres the fictionalized equivalents, including self-reflexive metafiction, and life writing becomes both the 'original genre' and a critical comment on it, and therefore the self-in-the-writing" (12).

[6] See Green for a discussion of Québécois women's autobiographies.

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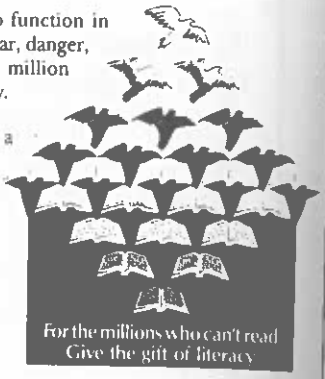

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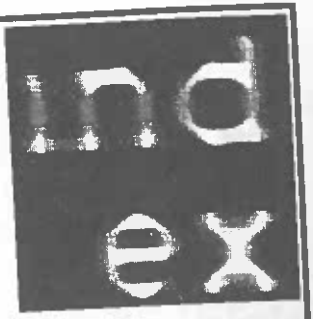

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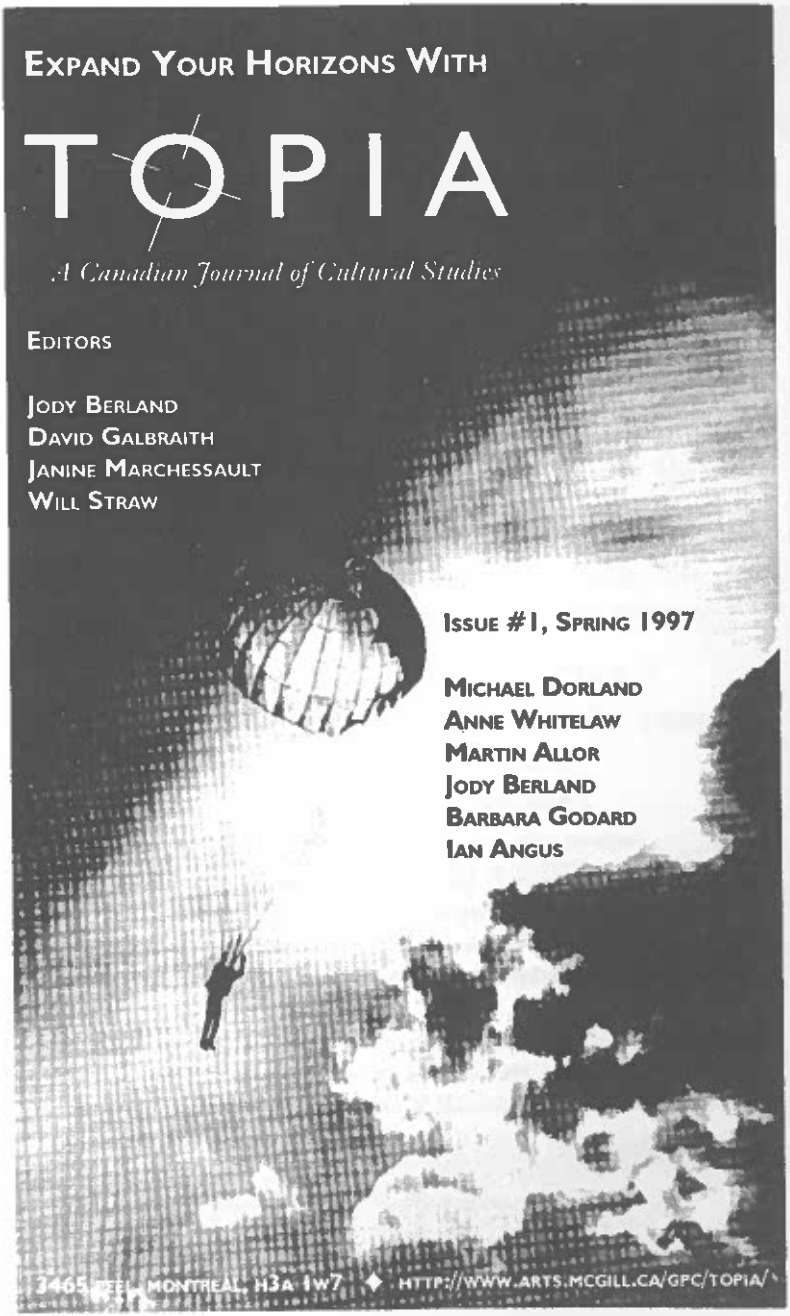
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